




cinema

International Guide for Adult Audiences

No. 8

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Satire from Preminger
Biography of de Sade
Italian sex humour
Westerns with X appeal
Marquand, Director-Actor-Man
Anna Gael - Miss Cinema X?
Latest on sex education

A Scene from
« Four Times in One Night »

Sharon Tate



cinema

Vol. 1 No. 8

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CHRISTIAN MARQUAND

Interview

A personal talk with a groovy, globe-trotting lover.



As an actor, darkly slim, virile and volatile, Christian Marquand made screen love to just about every European sex-symbol; from BB right around the clock to BB again (Birgit Bergen). As a director, he amusingly and daringly spoofed these and all other movie sex-scenes in the outrageously splendid *Candy*. As a man — barefoot in his Savoy Hotel suite, in tight levis and Indian-style oatmeal shirt — he is assured, relaxed, and probably downright relieved that when he takes a woman to bed these days, no camera is peeking over his shoulder, recording every ritualistic movement. Born in Marseilles 42 years ago, Marquand is a groovy globe-trotter («I haven't been in France for three years»), in the centre of a close movie coterie,

headed by his chum from drama school days, Vadim Plemenikov. Alias Roger Vadim. And the Vadim Clan, of course, includes all the various Mrs. Vadims, from BB to Jane Fonda; their big Hollywood mate Marion Brando; Marquand's director-sister, Nadine, and her star husband, Jean-Louis Trintignant.

Indeed, Vadim, Bardot, Marquand and Trintignant all began on the same foot — on the same St. Tropez beach in 1956 when the ex-actor, ex-journalist ex-dialogue writer Vadim began shooting «*And ... Woman Was Created*». This began the Bonanza, and proved to be Stage One of the screen's major sexual revolution since the war. Now Marquand has considerably reinforced all that with his free-form version of the «*Candy*» book.

Cinema X: Congratulations on «*Candy*», of course; we've seen it twice and it's funnier every time. But with only one previous film to your credit as a film-maker, how did you manage to snatch this plum project as your international directing debut?

Marquand: No-one else wanted it! As soon as I read the book it was my choice to make some film out of it. I had a gentleman's agreement with Terry Southern (one of the two authors). There was little danger in merely shaking hands on it... everyone else refused to have anything to do with it. Even after (or because) it became a best-seller in America. Every major American company refused it, despite the fact that I had Burton and Brando already committed to me. Every time they said «no», I got more

excited by the whole project! When there seemed no hope anymore, one of the younger companies, Selmur, needed new material, projects... and, well, I had one.

Cinema X: Did you lose much control once the American backers moved in?

Marquand: Not in the shooting. I had total freedom in that area. Simply because no-one knew what I was really doing! They looked after the organisation—as the stars flew in for short stretches in Rome, etc. But the moment we stepped into America, it was another scene. They started to be difficult, you know.

Cinema X: We can guess. Let's be specific, though.

Marquand: The only thing I was very furious about was the music. Mick Jagger and Keith Richard—well, all the Stones—had agreed to do the music for me. Selmur turned them down. I still don't understand why. The Stones asked three times what movie musicians are supposed to ask for. Or something like that. Though, with music by the Stones, the film's value would have been increased by another million dollars I would have thought. But no; they imposed some Hollywood union brand of musician on me. I tried hard to freak him out...

Cinema X: But the biggest problem, no doubt, was finding the girl?

Marquand: Definitely. I knew that finding her would be difficult. I didn't expect it to take so long.

Marquand — the actor, as a classic screen lover, handsome, brushed hair. These two shots show

him with Birgit Bergen in « Wild Living » (France 1962 « Les Saintes Nitouches »).



I wanted a young American chick. But any American girl of the right age looks so much older. Far too earthy for the stylised, ethereal quality I needed. The only one who could have done it was pregnant: Michelle Phillips of the Mamas and the Papas group. Then with literally a few days to go, we chose Ewa Aulin. And she's great, non? A very good actress. Really—believe me. I mean she is not like she is on the screen at all. I asked her to be just an object. An object passing by. She did it beautifully. Very difficult for her because she is a very positive, very strong woman. A fantastic soul.

Cinema X: What happens to Ewa now?

Marquand: I don't know. She is

not under contract to me or anything like that. She had made another film already: « Two Times Two ». She'll survive. I feel sure, and do very well. It is a great responsibility discovering a girl like this. Particularly for a role of this nature. Ideally, a girl should play « Candy » and then completely disappear. For her own good and peace of mind. and privacy. That is impossible, though. Ewa is strong; I have no worries about her future.

Cinema X: As a neophyte director, how did you handle all your big name stars?

Marquand: Fortunately, I knew most of them very well. I knew Brando, of course. Burton, too. And James Coburn. Aznavour, of

course. Ringo, too. He was my idea. The movie, she does not take itself seriously. So having Ringo—a very nice guy, very groovy—playing a Mexican gardener without the accent, added to the joke. He was good to have in opposition to Burton as well, I thought.

I hadn't met Walter Matthau before. But we got on very well. He's a superb comedian. So shooting was like having fun with a bunch of pals. They enjoyed it as much as I did. Burton did it for the kick. Brando, too. You know, for a little freedom. A joke.

Cinema X: Weren't you slightly envious of the actors? or are you completely satisfied with directing now?

CHRISTIAN MARQUAND

Marquand — the director
Clothes and hair more
flamboyant and with it. As a
director, his stars seem to take

him very seriously, judging from
their expressions in these shots
taken on the « Candy » set.
(Ewa Aulin and Ringo Starr)



Marquand: I prefer directing, yes. I feel more committed, completely involved. So I am not an actor anymore. That's official! Well, if a friend asked me to play a role in a movie, then OK. Apart from my last films—both American: « The Longest Day » and « The Flight of the Phoenix »—I had become tired of acting. I was bored with my stereotyped image of the great French lover... le grande séducteur. It started, of course, with BB in « And... Woman Was Created ». After that, every role I played had to be sexy. Love scenes are not unlike most other scenes, but they're often over-choreographed. Very tiring.

Cinema X: Your list of co-stars makes pretty formidable reading. Martine Carol, Pascale Petit, Magali Noël, Dawn Addams, Rossana Podestà, Catherine Spaak, Jean Seberg, Annie Girardot, Jeanne Moreau... Do you have a favourite among them?

Marquand: Brigitte. It was always a great experience responding to her sheer spontaneity in scenes. Great! Jeanne Moreau was very good, of course. Francoise Arnaud was very particular; I'm very proud of our film, « When The Devil Drives », because I suggested to Vadim that he use the Modern Jazz Quartet for the

score—a great success! Pascale Petit was charming, yes. Jean Seberg, very professional; cold but not clinical, not then anyway. Catherine Spaak in « Les Adolescentes » was really very interesting because she had never made a film before. She had never been in front of a camera before. I think she had never been in front of a man before, either. Very wild, she was. I never knew what she was going to do up to a second before she did it!

Cinema X: There was a time when these and all the rest of the world's sex-symbols were hopefully waiting to make a film for you.

Another outrageous sex-satire:
« **Go-Go Charlie** ». Whatever
happened to it?

Marquand: Well, the script is still around I think. Twentieth Century-Fox own it. I wrote the story with Wally Cox, another friend of Brando's. We had wanted to make a film about fascism in America, but it seemed too soon. So Wally came up with this idea of a world-dominating female organisation... and then Terry Southern, the « **Candy** » man, and I started writing the script.

Cinema X: Can you recap on the story... it was pretty amusing.

Marquand: Very funny, I thought! A huge woman's organisation preaches anti-sex in order to put man down. But the chairwoman of the Californian branch is attracted to the hero, Charlie, a man-next-door-type, naïve, and afraid of sex. She seduces him and Earthpol (an upgraded Interpol) hear of his success; they feel he can continue his new-found activities and save the world from female domination. Charlie then, is condemned to touring the world, seducing all the chiefs of the feminist group, winning them back to normal relations with men, etc. Off he goes, with different adventures in every country. We were thinking of casting every top actress in the world: BB in France, Sophia in Italy, and so on. Eventually, he has only the supreme chief to assault. He enters

her New York building. He's told she is in the next room. In he goes... and it's his mother!

Cinema X: That sounds like Terry Southern all right... What is your next project?

Marquand: I'm not really sure yet. I'm working on an idea at the moment but... It took five months to shoot « **Candy** » but it represents three years of my life... with the struggle to set it up and all that. When it was over I was empty. I still don't know how to cope.

Cinema X: But you get offers?

Marquand: Of course. I turn them all down. The scripts are useless. They asked me to direct the movie of « **Hair** ». But I don't like the show. It's a Broadway-fashioned thing and therefore old-fashioned to start with. Maybe this can be liberated on film. But you can't change those songs. And I don't like them. If I were going to film « **Hair** » I'd take the Living Theatre troupe... and the Rolling Stones. Then it would work!

Cinema X: What is the project you're working on, then?

Marquand: It's kinda science-fiction, political and a little bit mystical at the same time. A human's point of view about the earth as he is projected at the speed of light... A serious

subject, but it needs slight humour. For the moment it has a French title, impossible to translate into English: « **Mal d'espace** ». Can't keep that because no-one will understand it, and it will be an English-speaking film. In any case, in less than 100 years time, English will be the language of this planet I feel sure. I hope maybe to get William Burroughs to write it all when I work it out.

Cinema X: Finally, a comment please on the current permissive screen age... and censorship.

Marquand: There are two forces connected with sex on the screen. The vulgar, commercial one; and the other, working in a spirit of liberating freedom of expression. I expect some masterpieces and a lot more trash. America has forgotten poetry. Well, they have two schools of thought: the old school, with films like « **Funny Girl** », and a fast-rising nouvelle vague. For instance, one of the best movies I have seen for years is directed by a young actor called Dennis Hooper. It's called « **Easy Rider** » and features Hooper with Peter Fonda. Beautiful! It should also be a commercial success which can only assist this interesting, new, young mood, rising up in America where censorship seems wide open at the moment. It is always good to be free to do what you want, of course. But a backlash could happen.

EROS AND THANATOS

Youth

A Crown Film Production, Rome
Montani, a lawyer: Folco Lulli
Franco Adami: Umberto Liberati
Editor: Pierre Cressey

Capino: Giampiero Littera
Head of the asylum: Daniele Vargaa
Reporter: Maurizio Merli
Mirella: Mirella Panphill



On these pages two scenes from the film which is due for release next year.

A very young streetwalker, tied and covered in blood, is shown in very quick flashes on the screen. The police are after her murderer, and the trail leads to the house of a youth with no record. There is a lot of circumstantial evidence against him but no real proof and his trial leads to a split in the quiet town where he lives. The local press is clearly to blame for this in the way it attacks the youth, but despite this, his defence puts up a very good case and it looks as if the boy will get off. Then, out of the blue, a man is produced who was an eyewitness to the crime and who says that he has held back through fear, but that now he is determined that the criminal shall suffer. This evidence is so overwhelming that the boy's lawyer gives up the case as a bad job and the mantle of defence falls on the shoulders of an old - hack - lawyer, a human wreck of a man, a ruined alcoholic. His line of defence is insanity; a line which the evidence seems not to support and one which the local paper jeers at. But one evening, the old lawyer goes in person to confront the editor of the paper and asks him if he has ever studied psychiatry and, if he has, if he has ever heard of depth analysis. He challenges him, almost, to visit the criminal asylum: the lawyer knows the place very well





EROS AND THANATOS

from many painful professional visits there. At first, the lawyer's visit is the cause of a violent argument, but then, because of the editor's curiosity about the old man, he accepts the challenge to see this « sexual hell ».

This way, the editor becomes involved in the defence with the same passion as the lawyer, for he learns a lot in the asylum.

A psychiatrist tells him of the obscure myseries of Eros and Thanatos, the instincts of libido and death which the doctor has proved exist in every normal person. There are many reasons why these two forces can become unbalanced, but to find them you have to go back to the subject's infancy.

Three dreadful cases are reconstructed for the editor, and shown to him in stark reality.

There is the man who is crazy about little girls. He was over-attracted by the innocence of adolescence, by their likeness to dolls, he thinks of them as playthings. The editor learns of the trap that the man laid for a neighbour's thirteen-year-old daughter, and he is told about the trauma in the killer's childhood that caused this homicidal obsession. Then there is the story of the pyromaniac who, for some strange reason, had associated the idea of sex with the idea of fire and who, when he grew up, used to « pay » prostitutes with red-hot irons, and, as in a macabre play, the man crossed the ill-defined threshold of dreams and reality and had finally killed.

The third case was told by the lawyer slowly. Painfully, the old man went back many years to when his son, for some defect in his personality, had killed a younger boy. His son had been put into a penitentiary where he killed himself. It was for this reason that he was so passionately prepared to defend the case that fate had now brought to him: it was as if he were defending his own son...



THE EMPTINESS AROUND

Biblical

Directed by Javier Setó

Cast:

Larry Ward

Teresa Gimpera

Silvana Venturèlli

Jack Stuart



Brother against brother, the drama of Cain and Abel — that's the theme of a new Italian-Spanish film directed by Spain's leading intellectual director, Javier Setó and starring American actor Larry Ward in a remarkable dual role; that of both brothers. The story has clear connections with the biblical version except that in this story, set in a Spanish

village, it is the good who kills the bad. But who is good and who is bad is only something that you can learn at the end of the film.

Setó intends to use all that he has learnt from Hitchcock and Clouzot, the masters of suspense; changes of identity, split personalities and ice cold mysteries shroud the brothers.

The two brothers, Pedro and Juan, Larry Ward, are brilliantly separated by this American actor of T.V.'s «Dakotas» fame.

Larry Ward is good enough to follow in the footsteps of Cooper, Wayne and Peck, although his style is more sophisticated. His talents do not end with acting, for he is a writer of some note and plays of his have been directed by Hitchcock and Kaplan. His play «Masterpiece» earned him a Writers Guild Award for the best television play of the year. We can't reveal any more of the story, but we can say that there is not one scene that is not true to life and Setó intends to stretch your nerves to breaking point.

For company in this exciting film, Larry has two beautiful actresses: Teresa Gimpera from Spain and Silvana Venturèlli from Italy.





singing too loudly in jail...
 And just to make sure fat,
 happy, retired Gleason pulls the
 trigger, Alexandra is kidnapped,
 by God, by God!
 The message, according to Otto
 at the end of the farce, is that
 the hippies and the oldies do
 need each other; that one
 generation depends on another.
 For guidance and progress...
 and critics at art exhibitions?
 Alexandra Hay is among the
 few girls to keep a bra on in the
 flesh festival. Ironical, because
 she played the Jean Harlow role
 in the notorious cunnilingual play
 « The Beard » in Los Angeles,
 and was jailed 14 nights running
 for alleged obscenity!
 Well, maybe, she thinks enough
 is enough. Besides, there the
 enough other girls sans bras...



DOUBLE FACE

Intrigue

A Mega Film Production
Directed by Robert Hampton
Cast:
Margaret Lee
Sidney Chaplin

Klaus Kinski
Annabella Incontrera
Barbara Nelli
and Kristiane Kruger



With the help of Klaus Kinski and Margaret Lee, Director Robert Hampton sets out to teach us all about the seamier side of London. The film will be shot on actual location and use real characters, so you can be sure that it will at least be realistic. The story isn't an easy one to tell, but it would be fair to describe it as a mystery story that comes about by a misunderstanding and a strange substitution of people. John (Klaus Kinski) has a car accident and his beautiful wife vanishes. Then he finds himself involved in an extraordinary intrigue which drags him through a series of adventures. In an effort to find the truth he searches London from top to bottom, from the docks to the luxury night-clubs where the



DOUBLE FACE

women are easy. He wanders in a world of Blue Films, goes to a pull-in cafe where wild motor-bike boys strip drugged-up girls a little at a time before roaring into the darkness with them across their bikes. In his search he meets many beautiful girls who are prepared to share a bed with him, and later on he discovers that even these girls are in on the plot.

As well as directing, Robert Hampton is responsible for the story and screenplay and Kristiane Kruger follows in the footsteps of her famous father to show that she has inherited the Kruger talent. Her role as one of the girls shows that she is a daughter of the age; open, aggressive, audacious, not bad, ready for experience.

The title gives a good indication of the story where nothing can be taken for granted, no identity can be precise, and the facts, seen from different people's points of view are changeable, too.



On the page opposite: Annabelle Incontrera and Margaret Lee in some of the scenes filmed in the heart of London.

HUNG UP

Youth

A 20th Century-Fox Production
Produced by Christian Ferry
Directed by Edouard Luntz
Script: Jean Duvinnaud
Photography: Jean Badal
Editor: Suzanne Sandberg

Cast:
Dina: Patricia Gozzi
Pablo: Calvin Lockhart
Edith: Julie Dassin
Eric: Erick Penet
Frederic: Gerard Zimmermann

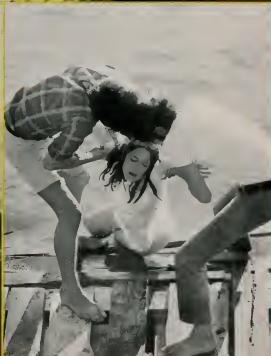


Modern youth in upheaval. Seething, seeking, chasing rebellion and love. This is the favourite theme of noted French director Edouard Luntz, 33—of Russian origin like Vadim, and ex-assistant to the French-adored Hollywood movie-maker, Nicholas Ray. Luntz focussed on youth first in the last of his admirable shorts, *Les Enfants du Courant d'Air*—fundamentally a prologue to his debut feature and Berlin festival prize-winner, *Naked Hearts*.

Obviously in love with the theme—which after all, proved to be prophetic in Paris last summer—Luntz has tackled it again. And anew. In a new manner: with richly indolent youngsters making like slum teddy boys. In a new setting: the remotest, wildest, hottest and virtually uninhabited Brazilian regions of Aractai and Majorlandia, 2,000 miles from Rio and, he attests, « like nowhere else on earth ». The result is: *Hung Up*. This is a remarkably incisive ode, vicious and tender by turn, to tumultuous youth « hung down, brung down, hung up and all kinds of mean, nasty of mean, nasty things » as folk-singer Arlo Guthrie put it succinctly.

Luntz' hoods are his *Naked Hearts* gang; the cast he dug up for himself in the Paris slums and suburbs, drawing out their natural talents like a magnet. This time their leader is a major French star.





HUNG UP

A veteran of child, if very adultish-child, roles: Patricia Gozzi. The Garboesque Gozzi of the beautiful, award-winning *Sundays* and *Cybele* and Britain's *Rapture*. To gaze at her 18 summers, the long hair sweeping down to her shoulders, the laughing face with slightly mocking brown eyes, and the casual rapport with the world and people around her, she is difficult to imagine as leader of a group of maladjusted bourgeois adolescents, searching for the violent excitement that their gilded, upper-class lives deny them.

But, by Gozzi, it's a different scene once Patricia steps into her revealing brown leather suit, and takes on what can only be termed matching leather-mannerisms. Suddenly she is Dina, the chief—to be obeyed without question. And she's a tough-nut, all right. When betrayal leads to the death of two of the gang, Dina finds revenge is sweet. The traitor is Edith (Julie Dassin—daughter of director Jules Dassin). The sentence is death—unless she's lucky. Edith must swim across a shark-infested bay. If the sharks don't get her, Dina will... Edith survives her ordeal... and becomes Dina's slave and servant. Despising the insipid fiancé that her rich parents have arranged for her, Dina finds true love in her fantasy, gang-world, when she's kidnapped by a handsome smuggler, Pablo. He locks her in a small room for a couple of days... so her gang won't continue to interfere with his contraband activities as they've done in the past! By the time she's released, Dina doesn't want to go... She invites Pablo to join her group, become young again. Completely under the young girl's charm, Pablo drifts into an affair, forgets his old companions, who take their revenge by setting the police on their youthful rivals. Then Pablo is found drowned... and Dina loses her reason. Pressing his body is suddenly the paramount incentive in her existence, preserving it for herself. For ever and ever. Steadfastly accompanied by Eric and Edith,

she takes the corpse through a nightmarish mummifying ritual of horrifying realism... until brutality Dina is forced to surrender her fantasies. And rejoin the real world.

Pablo is played by Nassau-born Calvin Lockhart—excellent in his biggest starring part since

Luntz came to London to discuss it with me. He arrived at 3pm. He met me at 3.30pm. By 4pm I was already Pablo in my mind. As simple as that! — Finally a word of praise, of course, for the Luntz gang from *Naked Hearts*, repeating their debut triumph. They are: Erick Penet,



suddenly becoming virtually the British studios' Sidney Poitier. Last year he sped through a non-stop string of films including *The Mercenaries*, *Dandy In Aspie*, *Only When I Larf*, *Nobody Runs Forever* Joanna. He rates Pablo as his favourite screen role, however. — Edouard

Gerard Zimmermann, Bernard Prim, Bernard Ladrerie—and Jacques Sansouh, Luntz' assistant director on the previous film, and essentially a director in the making. If le grande Edouard tires of his winning theme, it will, no doubt, be Jacques who continues to investigate it.

THE HOT DESIRE

Drama

A C.P.A. production
Directed by Howard Matthews
Cast:
Franca Parisi

Edward Green
Ursula Patrick
Robert King
Charles Collins



Sever, a young soldier, deserts after killing an officer. He hides in an old mill and while swimming naked in a pool he meets Duda, a young and innocently beautiful girl. They play around for a while in a child-like way but then the

situation deepens and Duda runs off. Later Sever goes to a village to see a man called Dobre who might help him. Dobre is away at that time but his wife listens to Sever and hides him in the barn. Naturally the sex attraction is too great

and tumbling in the hay is all in order. Dobre comes home but is too grumpy to listen to his wife who now has a confession to make as well. Duda, the young girl, lives here and she becomes suspicious of the wife, Mica, who seems to

spend too much time in the barn. She investigates, finds Sever but loses her innocence; Sever of course is a little tired by this time. Dobre is eventually told of his wife's naughtiness by an old shepherd and the two of them find Sever. Whereupon they

take him into a cellar and after tying him up, beat him cruelly. They then wander off to report him as a deserter. Duda frees him and hides him in the forest with the understanding that she will run away with him. Unfortunately Mica is found

out as his other lover and in a despairing fit, Duda turns Sever in. The film ends with both women realising that in their jealousy they have lost a man and gained heart-aches.



IF HE HOLLERS, LET HIM GO

Drama

A Forward Films Production
released through Cinerama
International
Releasing Corporation
Produced and directed
by Charles Martin

Cast:
Dana Wynter
Raymond St. Jacques
Kevin McCarthy
Barbara McNair



It is obvious from the title — remember your nursery rhymes? — that a coloured actor is predominant in this film — climbing up fast to join the ranks of Sidney Poitier and Jimmy Brown, Raymond St. Jacques brings an intelligent mind to this very involved part. His background is non-acting — his major subjects at Yale were social work and psychology, but after such films as « Back Like Me », « The Pawnbroker » and « The Comedians » there's little doubt that he will not return to child social work.

It would be difficult to imagine a more complex story — Raymond St. Jacques plays the part of a negro convict — who — wait for it, is not only in clink for



Raymond St. Jacques, dubbed Sidney Poitier the second, plays a negro convict who is jailed for « something he didn't do ». He has a splendid opportunity to show that he is a very forceful actor, as the scenes on these pages show.

IF HE HOLLERS, LET HIM GO

something he didn't do, but walks right into a frame-up on his break for freedom for something else he didn't do. The final coincidence is a bit too much to swallow, but somehow we survive. What with hot bed scenes, chases, arrest for murder and

rape, and scenes of a man indulging in his passion for young girls in a warehouse, there's some pretty good viewing material and it's more than fair to say that you get your money's worth with this solid entertainment feature.





After his break for freedom from prison, the negro convict (Raymond St. Jacques) has many amorous adventures and many interruptions from the police. The film has all that modern audiences appear to demand as entertainment.

A PILL FOR EVE

A co-production by Rinco Films,
Munich and Continental Films,
Berlin Directed by Herbert Ballman
Scientific Consultant Professor
Eberhard Schaetzing
Executive Producer
Karl Schmitz

Cast:
Renate Larsen
Ulrike Teichmann
Barbara Stanek
Inken Sommer
Ursula Ludwig
Ilse Zrelstorf
Elisabeth Hitznerberger

Sex Documentary

The subject of this film is the sexual phases of men and women. The history of an ordinary family is used to illustrate the varied problems that arise with the passing of the years. The scientific comments are entrusted to the family's doctor, who is consulted on every problem. This role is played by Dr. Schaetzing, one of Berlin's most famous gynecologists. The film begins when Eve is born and we follow her through to the age of five, when, playing with her friends, she notices for the first time that girls and boys are different.

Eve is next seen when she is twelve and her mother takes her to the doctor so that he can explain the reason and function of menstruation. He explains this to her with the aid of animated cartoons. A little later, Eve is proudly able to tell her mother that « today she has become a lady ».

The experience that her friend Peter has is not nearly so pleasant. His mother is horrified when, one morning, she realises that her son is no longer a child and, in common with many mothers, she shows her horror. His father saves the situation by speaking to him as an adult, explaining the meaning of this important change. The young couple pass through several preliminary phases before having sexual experiences. Peter and Eva have their first experience during their schooldays. There are some scenes that explain masculine eroticism when the two indulge in some petting. Two years later, when she is seventeen, Eva's interest in the opposite sex is completely awakened. The youngsters still do not reach the final climax but limit themselves to heavy petting sessions. Then



A PILL FOR EVE



On this page and on the preceding pages some scenes from the film which endeavours to throw light on certain social problems in a scientific manner, but it does so in a presentable and very amusing way, full of interest.





the problems illustrated up to this point are discussed by the parents, doctors and educationalists. The parents give their views on masturbation, homosexuality and petting. During a party, Eva feels that she is in love with a man for the first time. His name is Stephen

and she wants him completely. Naturally she is afraid of the consequences of such a relationship, and she talks to a friend about the birth pill. Here, there is a discussion pro and con the pill between a doctor, a jurist, a theologian and a group of

parents. Meanwhile, the love between Eva and Stephen has developed and reached a logical outcome. But the young couple's happiness does not last long, for Eva quickly learns that she is pregnant. The doctor she visits tries to persuade her against an

A PILL FOR EVE



Here above and to one side, two fascinating aspects of the film by Ballman.

abortion and he has almost convinced her when Stephen's sister pushes her into getting rid of the baby. Desperate, Eva manages to find a doctor who will perform the operation. In the scenes that follow, all the scientific process of an abortion is explained along with all the legal, moral, psychological and health consequences. Meanwhile, after many years of marriage, Eva's parents are drifting apart, and both of them start adulterous relationships.

The doctor's comments explain the reasons and the psychological consequences. Time passes and there is a reconciliation between the parents. Eva returns to Peter, the friend of her childhood and later they are married. Eva's mother is now passing through her menopause, and the doctor explains the symptoms: irritability, rages, moments of deep depression, followed by high elation. Eva has now been married three years and she wants a baby, but Peter prefers to wait. During a visit to the doctor, she is told about the various birth control methods. Then Eva makes up her mind to be a mother and the film ends as it began: with the birth of a child—this time Eva's son.



A Will Tremper Film GmbH.
Production Released by
Amanda Films
Written, produced and directed
by Will Tremper

Cast:
Alexandra Borowski; Eva Renzi
Joachim Steigenwald;
Harald Leipnitz
Lahner: Paul Hubschmid
Bogdan: Umberto Orsini
Hilde: Elga Strass



Where is the girl the entire film world is waiting to find: the new Faye Dunaway? Too soon, you think? Rubbish! They always need « another one » double-quick, while the original takes off, winning plaudits and awards right and left, setting up her own production centre; beginning, in fact, to rule her own life.

Britain soon sewed up the Christie syndrome via Carol White; their careers continue on almost collision-course paths. But runaway Dunaway is something else... A new kind of Hollywood star; a European-base with an all-American wrapping. Never discovered before. Perhaps, never to be repeated.

At least not until some producers realise the very girl for the job has been around two years already. Eva Renzi. We could have said Eva Brick for all the name might register today. It won't be long though, before the Renzi frenzy starts up...

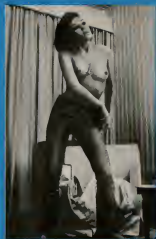
This incredibly lovely (and incredibly tall: 5ft. 10 ins) Berliner, a long-legged, lissom combination of Danish and French stock, has exactly what it takes to get to





the top. And stay put. When she made her international debut opposite Michael Caine in **Funeral In Berlin**, producer Charlie Kasher glowed. Here, he boasted, was a girl like no one who had ever lived. Simmering down just slightly he added: « She has the modern, swinging originality of a Christie plus the classic beauty and inner glow of Bergman ». He's not far wrong! Eva stimulates the mind as much as the eye. She's the sort of rare bird who makes life worth living: happily unpredictable. She's warm,

human, inspiring... ideal. She's also ambitious in a thoroughly commonsense manner. « Look, I've seen the way that success can change, spoil, destroy people. I don't want that. If I find it affecting my private life I quit! I have never forced my career. I never will ». In a vividly modern story, that could well be titled « **Darling's Daughter** », Eva Renzi plays Alexandra Borowsky, a high-stepping, high-class, freelifing and loving model, a typical example of today's jet-set



girls. Like their famous screen prototype, **Darling**, their greatest love is themselves. Rather than lose this, they are ceaselessly on the move. New York today Jamaica tomorrow. Rome next week. Never staying in any town, any hotel or with any man long enough actually to face up to reality. « I pick up lovers like a mongrel picks up fleas », jibes Alexandra. « There's no unhappier love than the wrong love ».

THE DEVIL BY THE TAIL

Intrigue

A Philippe de Broca Film
Starring Madeleine Renaud
and Yves Montand

With:
Maria Schell
Clothilde Joano
Jean Rochefort
Marthe Keller



An elderly Marchioness saves herself from financial ruin by turning her castle into an hotel, and at the same time she persuades her grand-daughter to have an affair with a local garage-hand. The idea is that with

him satisfied with the girl, he can turn his attentions towards making sure that all the cars that stop at his garage break-down and the motorists are forced to stay at the hotel. One day a forced guest at the



hotel is Baron César Auseline de Maricome. Surrounded by two bodyguards, the Baron says that he is the Consular General of one of the Latin American countries, but in fact he is a bank robber and the brief-case which



THE DEVIL BY THE TAIL

never leaves his side contains £2,500,000. The scheming Marchioness hears of this and her immediate plans are to relieve the Baron of his burden. To this end she tries a thousand and one ways to kill him but without success.

Disheartened, the old lady gives up and then to her surprise the Baron turns the money over to her and makes a real effort at working for the success of the hotel. Naturally there is a price, and that just happens to be the hand of her grand-daughter,

WHICH is no real problem since the Marchioness has already had her in the garage-hand's bed. The Baron, played by Yves Montand, has taken the devil by the tail and realised that the best way is good, honest work.



FOUR TIMES IN ONE NIGHT

Romance

A Kunghera Film Production.

Director: Sandro Battelli.

Cast

Daniela Giordano, Brett Halsey,

Huguette Verton, Sante Lucerlini

and Marina Cavgorgna.



This film is a revolutionary piece in all senses. The scenery, background, the nature of the dialogue and the music are a direct challenge to the traditional cinema. But let's come to the story.

During a country jaunt and making love in a meadow, Enrico is killed with a knifing in the back. Immediately, the attacker possesses himself of Lucia, Enrico's partner, who is hardly

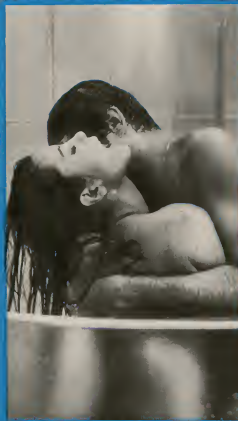
aware of the change over since she was near the climax of the act. Afterwards it is too late. The killer escapes, without Lucia being able to recognise him, and from this point a large scale manhunt gets under way. Superintendent Fantini leads the police endeavours to throw light on the mystery. With great surprise he learns that on the same night, in different parts, of the city, three other incidents of a similar nature have taken place: murder followed by rape. It could be one mad and psychopathic murderer, but this would be too simple a solution. Indeed the incidents have all occurred at some distance on from the other yet all within a short space of time. Four times in one night really is too much.

What's more not one of the victims is able to remember the aggressor. Detective story fans will be hard put to it to imagine the finale of this intricate and holding mystery and, like the traditional reporters we would prefer you to find out for yourselves...



FOUR TIMES IN ONE NIGHT

Here are some of the most dramatic sequences from this film which will not allow a moment's rest for its audiences. Sex and violence are always present and intertwined one with the other.



FOUR TIMES IN ONE NIGHT

To the side Danielle Giordano.
On this page Danielle with
Brett Hasley.



MARQUIS DE SADE

Sadism

An American International
CCC Transcontinental Production
Producers: James H. Nicholson,
Samuel Z. Arkoff
Executive producers:
Artur Brauner, Louis M. Heyward
Director: Cy Endfield

Cast:
Keir Dullea (De Sade)
Senta Berger (Anne, his
sister-in-law)
Anna Massey (Renee, his wife)
Lilli Palmer (Madame de Montreuil,

their mother)
with
Ruth Gassman, Uta Levka,
Christiane Kruger
and
John Huston (The Abbe)



It had to happen, of course. And when better than in the permissive sixties. The old fellow has already inspired several films based on his work; Vadim's «Vice and Virtue», the «Marat-Sade» stage and screen hit, and most recently, a very new(d) adaptation of «Justine» with little Romina Power in all kinds of dreadful trouble. But here is the real story... in a full, film version, multi-million-dollar budget and all, of the sick life and weird times of Louis Alphonse Donatien, 1740-1814, better known as: the Marquis de Sade. The Infamous 18th

Century writer and sex-criminal who spent more than a quarter of his lifetime in prison.

It was in jails, like the dreaded Bastille, that he wrote every one of his stories. Erotica like «Justine» (1791), which one famous encyclopaedia somehow managed to described as both «dull» and «revolting»! He also wrote plays for his own theatre, attacking the far from saintly clergy and the aristocracy with a venomous skill. He had good cause, it seems, to tilt at the clergy. For, according to this script, it was de Sade's uncle, the Abbe (a surprise cameo

from director John Huston), who first sowed the seeds of physical depravity and perverted lust into the young lad entrusted to his care. An early fostering which turned de Sade's life into a festering dungheap of nightmarish revenge and retribution.

«Don't worry, we're not white-washing him», comments Hollywood star Keir Dullea (from the Lesbian drama, «The Fox» and the outer-space success, «2001») who plays the title role. «But it seems obvious enough that de Sade was more sinned against than sinner. Historically,

Shows Keir Dullea in the title role, in bed with friendly Christiane Kruger... and making spirited love to his wife's sister, Anne, played by top German beauty, Senta Berger.



we think he was more important than has been estimated. The French Establishment in his day was just as culpable as he was. He could rationalise his outrage only as a writer. He made an excellent demonstrator. His vitriolic tirades against the hypocrisy-ridden Establishment helped pave the way for the French Revolution, after all «. Indeed, it would seem that de Sade's only serious criminal excesses were distributing dangerous aphrodisiacs to Marseille whores... and reputedly abusing one called Rose Keller

most violently. He was no murderer though that is also pretty conclusive. However, he did elope with his wife's sister, Anne (Senta Berger), though her mother, the influential, domineering Madame de Monteuil (Lilli Palmer) tried to keep them apart. Apparently his wife Renee (Anna Massey) loved him every bit as he adored her sister for Renee co-operated when he staged a grand private orgy in their Provence family chateau. With a strong cast, and a much boasted two solid years of research behind it, this lavish

American-German production looks like presenting new facts on the man whose epitaph is sadism. Certainly they have not spared one dollar on sets, locations. Or girls. Like Ruth Gassman, sex-education star of « Helga » and the sequel, « Helga and Michael »... Germany's Diana Dors, Uta Levka... and the stunning and naked debut of Christiane Kruger, teenage daughter of Germany's top international name, Hardy Kruger. My, how quickly the stars' daughters grow up... and strip off.

PENDULUM

Drama

Produced by Stanley Niss from
his original story

Directed by George Schaefer

Cast:

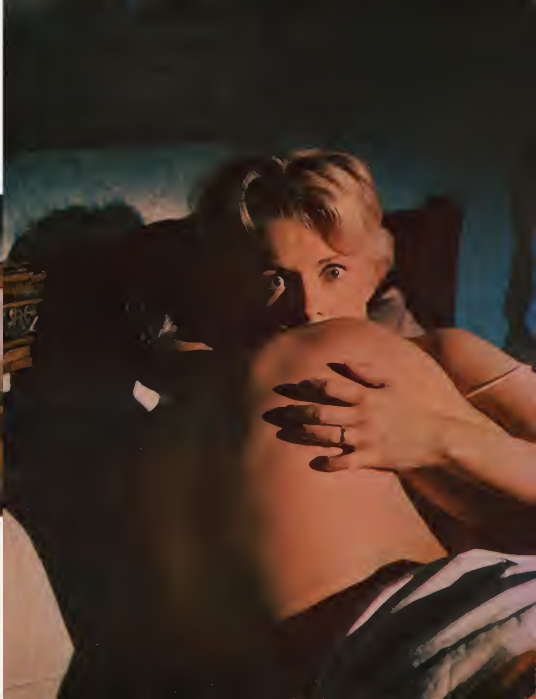
George Peppard, Jean Seberg,
Richard Kiley

Released by Columbia Pictures



An edge-of-seat detection drama centred round the private and professional life a ruthless Washington police Lieutenant, who finds himself on the receiving end of his own policies when caught on a murder charge himself. George Peppard plays tough homicide detective Frank Matthews who knows that his wife, Adele (Jean Seberg) is unfaithful. Unhappy at home, he is made more embittered when attorney Woodrow King manages to save from the death-rap a young rapist-murderer, Paul Sanderson

(Robert F. Lyons), whom Matthews had apprehended. Attorney King wins his case on a legal loophole. After the cast Matt travels to Baltimore to make a speech on law and order, although he tells Adele that he is going to New York, and will stay there the night. After his speech Matt heads for home. Next morning Adele and her lover are found murdered, and Matt is the obvious suspect. He retains King as his attorney, but as circumstantial evidence mounts against him, Matt takes to hiding in order to crack the case himself.



INCONSOLABLE WIDOWS

Intrigue

A Cineproduzioni Associate
Rome Film
Directed by Bruno Gaber
Produced by Altonso Cucci

Cast:
The Widows: Luisa Rivelli,
Gabriella Pallotta, Carla Romaneili
With
Adolfo Lastretti, Arturo Fernandez,
Adriana Alben



As the title shows, this film relates the adventures of three "Inconsolable" widows whose main preoccupation in life is to find amusement. Their influence is felt by a young couple who marry — he is a very sociable industrialist, she is very beautiful and home-loving. By some lucky chance, the young wife learns about the many extra-marital adventures her husband is having and, not unnaturally, she feels a little aggrieved. She decides that she will get her own back and with the help of one of her girlfriends, she makes her husband believe that she, too, is having her fling.

Her husband is at first unable to believe such a thing of his sweet, home-loving wife, but finally the green-eyed monster eats him up till he plots the most terrible revenge on her.

In fact, he builds a very crude electric chair in his house but, unfortunately, experimenting with his lethal contraption, he makes contact and, as they say, he is hoist with his own petard...

On this page Adolfo Lastretti with Luisa Rivelli who, on the opposite page, is shown in a beautiful front study photograph.



I SEE NAKED

Satire

Distribution by Titanus
A Dean Film
Jupiter General
Cinematographica Co-production
Directed by Dino Risi
Cast:
Nino Manfredi, Sylva Koscina,
Veronique Vendell



« If the Italians were late discovering sex, they have certainly made up for it now », says Dino Risi. « Now it seems to come into everything! » Because of this « hammering », Risi has made a film which shows what can happen in a sex-mad society. It is a series of episodes, the first one called « I see naked » from which the film takes its title. The film makes fun of the « sexual hammering » in a way that is both satirical and sharp. « I see naked », for example, tells of an industrialist who sees every woman he meets as if she were naked. Quite naturally, this ruins his real sex life and he goes into a clinic for a cure. With the aid of fantastic electrical equipment he finds himself cured of seeing naked women, now he only sees naked men!





Another episode tells of a married man whose real physical pleasure comes from lying between the railway lines when a train is coming. An actress returning from the studio knocks a man down in the street and takes him to a hospital to be looked after. The hospital staff recognise her and immediately the place is humming with excitement. They want her autograph, want to be photographed with her, think of her beautiful body, suggest ideas for her next film. Then they all pile outside to wave her goodbye while inside, the injured man dies all alone.

« The last virgin » is about a girl living in a town that is being terrorized by a maniac. One morning a young workman comes to the house and she, thinking that he is the maniac, gives herself to him to save her life. He takes her and later explains that he really is a workman and that the maniac has been caught. But she laughs all the same, pleased now, that she could use her charms to save her life.

THE EYES

Romance

Directed by: Oscar Brazzi

Story: Oscar Brazzi and

Renato Polselli

Cast:

Mimma Biscardi

Renzo Petretto

Donatella Fossi

Nestor Garay

Gianni Pulone

Giulio Licastro

and with

Rossano Brazzi



This is the story of Feby, a beautiful girl whose childhood experiences have given her unnatural desires. Now she wanders the streets of Rome, her sad eyes searching for someone to love.

And it is the story of Franca, a girl from a humble background who wants to be somebody. A girl who would give a lot to get the nice things in life.

Franca lives at home with her father, a weak, ill-tempered man who works off his grudge against the world on his family. The future looks hopeless for Franca. She

takes jobs but the lachorous passes from bosses mean that they don't last long.

Then, at Christmas, she meets Feby. She has seen her before but been frightened by the staring, sad eyes. Franca is overcome by Feby's elegance, by her car, by her style and, very shortly, she is in Feby's apartment, gazing in wonder at all of the other girl's lovely clothes. Feby tells her to try some on, but Franca is conscious that « the eyes » are devouring her and she refuses. Feby leaves her and returns when she has put on a dress. She

caresses Franca and tries to kiss her, but Franca's reaction is one of horror, and Feby throws her out. Things are bad as ever at home and Franca is determined to leave. She learns that Feby's money comes from owning a « house » for very special relationships, and she decides that she will take the easy road, too. She sets out to find a man who will be the « first ». The one she chooses is called Nino, and at first he won't play, but finally he takes her virginity. Afterwards, she leaves him, not knowing that he has fallen in love with her...



DESPERADOES

Western

Released by Columbia Pictures
An Irving Allen production
Directed by Henry Levin
Cast:
Vince Edwards
Jack Palance

George Maharis
Neville Brand
Sylvia Syms
Christian Roberts
Kate O'Mara



Take a blood feud between brothers, father and son, add a prophecy of death and a hidden past. Mix all this with a Civil War background and spread it into the Far West.

That's « The Desperados ». It begins during the final, chaotic months of the American Civil War. A band of marauding Southern guerrilla fighters, bent on revenge and plunder, strike into Kansas. Leading them is the satanically driven Parson Josiah Galt (Jack Palance) and his three sons, David (Vince Edwards), Jacob (George Maharis) and Adam (Christian Roberts).

It is during the attack on the defenceless town of St. Thomas, where Galt reaps revenge for the death of his wife, that David, the most independent and sensitive of the brothers, breaks with his family and their constant violence after his brother Adam tries to rape one of the town's young girls. Galt wipes out the men who surrender under a white flag and David is taken prisoner by his own men and charged by his father with treason. David defends himself by pointing out that their band has been outlawed, even by the generals of the Confederacy and that they no longer have the right to wage war. His outraged father orders him to be executed in the morning.

During the night his brothers ask him to recant, and when Jacob comes to taunt him, David fights



with him and escapes as the guard house bursts into flames. Hunted by both the Union Army and his own family, David seeks out his wife, Laura (Sylvia Syms) and with her flees to Texas with a new name and a new start. But the Galt raiders fight on and when the war ends, turn to banditry and pillage. In the film's violent finale, father

and son are pitted against each other in a battle and at the end neither father nor son is spared.

This is an unusual story for a Western. Its theme is almost a classic tragedy of vengeance. Its hero is a Hamlet-like man with an aversion to action. And the technique in which it was filmed is not of the Western tradition.



I'LL KILL YOU, AND COMMEND YOU TO GOD

Western

Denver Film Distribution
Directed by Osvaldo Civirani
Cast:
John Ireland
Sandra Milo
Piero Vida

Frank Ressel
Monica Pardo
Andrew Scott
Dik Palmer
and
Gordon Mitchell



Above, Sandra Milo with John Ireland. To one side Monica Pardo.

A funeral is never pleasant, even when Roy Fulton, an outlaw with a price on his head is in the coffin. Meanwhile, up on the hill, the house is being watched by the « Colonel » and by the Portuguese. These two come face to face and the Colonel invites the Portuguese to cough up the 200,000 dollars that these two and Roy Fulton stole from Hartman's Bank. Down in the deserted house, Glenn, a phoney priest, is helping Roy out of the coffin (he isn't dead, just wounded), and putting the money in his place, ready to collect when the storm blows over. Then he rides off to find a doctor for Roy's wound. When he leaves, the other two come in and the excitement of the affair kills off Roy Fulton. The Colonel and his chum ride off happily with the loot. Glenn, though, isn't so happy, and he sets off after them, not resting till he catches them and gets his share of the money. Now they all split up and ride off to enjoy themselves with their faithful woman. The catch is that all three of them find she is the same girl. She is a blonde bombshell called Liz who gets the money from all three of them and beats it. So off they go again and they meet up in Liz's dress shop in order to show their disapproval of her thieving ways. There they meet Hartman himself, for the bank raid was a put up job, the three to have half the takings, Hartman to have the other half

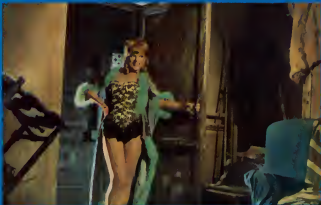


does Diana become that in the end, Marta rebels and leaves her house to marry Alexander, a rich intellectual who has a beautiful villa. The marriage seems happy, but in reality, Alexander is unable to give Marta sexual satisfaction. So she finds a lover, but here it is impossible to say what there is between them, but Alexander knows of the liaison. He says nothing, though, for he wants to be the complete husband and one day live happily with Marta. So the marriage seems to be working as far as any casual bystander can see, but when Diana comes on a visit, she immediately realises that something is wrong. She soon guesses what it is and uses it as a weapon in her armour to regain control over her sister. So absorbed is she in her discovery that she is impervious to attempted seductions by Alexander's cousin Dario. But Alexander sees that here is a battle to be fought by the two women only, and he leaves the house. For Diana, though, the battle can only end in one of two ways: either she must once again have her sister completely under her domination, or she must physically destroy her. Diana is a woman at the end of her tether, and she chooses the second way. The dramatic ending must remain a secret, but with Nathalie Delon as Diana and Susan Strasberg as Marta, you can be sure that this is going to be a very exciting film experience.



I'LL KILL YOU, AND COMMEND YOU TO GOD

plus the insurance. Now a guy called Snake and his gang appear on the scene and they take Liz off to see Hartman, except that they don't work for him at all. Now Liz, Hartman, the Colonel and the Portugese are tied up and thrown in the cellar. It looks bad, but Glenn is there, too, and he frees them, and all hell breaks loose. During the battle, Snake finds the money and tries to run for it. Glenn goes after him and while the others are fighting it out along the streets and over the rooftops, Snake is dispensed with and Glenn collects a big bag of dollars just in time to have the sheriff remove it from him while thanking him for helping the law. Glenn passes a few pleasant days with Liz and then organizes another raid on the bank. Hartman, still in big trouble, agrees, but this time they really take the money. Or rather Liz, dressed as an old client, takes it from them. Off they go again. The game is on once more!



ANNA GAEL

Interview

In the short but soaring history of Cinema X one girl has appeared more often than any other. Enough to win the title of Miss Cinema X! Her name? Anna Gael. French. Born in Budapest - by mistake; my mother went home to get some stuff out and got me out instead... I should have arrived later on in Sweden. Her origin is unimportant; her originality is what counts. A cocktail blend of both backgrounds, plus the full Scandinavian frankness of her near birthplace make Anna the girl most likely to trouble Mlle. Bardot's domain.

With her long, blonde tresses, almost perfectly shaped body (she disagrees about this, of course) and her thoroughly entertaining predilection for undressing so naturally on-screen, Anna has already taken over (and off) from where BB left. She smilingly demurs any such BB comparisons; knowing full well she has an ace up her sleeve, Anna Gael happens to be a very good young actress as well as a superb body. Cinema X: Can you recall your first-ever nude scene?

Anna: No! I can't even remember my first film these days. But I do not have so many naked scenes, you know. (!) When I started in French films in 1965 I was playing very young girls. Only recently have I got to the point where people consider me more of a woman. And so... love scenes. At the start you do not know what you want in your career. Quality, yes. But what does quality mean in terms of film-making? How do you find it? So you do anything the director tells you.

If you happen to find a dishonest director, or a bad one, you've had it. You could be naked from beginning to end of his film.

Cinema X: Do you ever fight against such scenes?

Anna: Not in the studio. I never undress in a film unless it has been agreed before the contract is signed that stops anyone changing their minds in midfilm. I agree if I see a good scene in the scenario, where love-making is necessary, for example. I never make a big fuss, though. I don't

want to bother people. After all I have undressed in some of my films. So why should I suddenly become prudish, priggish?

Cinema X: Some actresses practise this form of hypocrisy, though.

Anna: Never blame them. They have learned from their suffering. They may not be very intelligent and cannot assess the problems. So they reason this way: « My last nude scene was so awful, I will not be seen naked again ». I understand them. I do not fall into their kind of traps though.



Cinema X: You are then, unashamed?

Anna: Yes, I still have no shame about showing my body. Quite frankly, I do not give a damn. All I refuse to do now is to pose naked in photo-sessions for newspapers. I did this recently and I regret it. Such photos are of no use to me. So never again. Except may be with a photographer like Richard Avedon. That's another dimension: art. Same with films. I would shoot a role totally naked from start to finish if it was Elia Kazan directing. Or Francois Truffaut. Or Karel Reisz.

Cinema X: What is your opinion of your body?

Anna: I am like every other woman. I wish my bosoms were a little bigger. And my bottom a little smaller. As for my shoulders they are far too narrow.

Cinema X: Are you embarrassed when filming a naked love scene?

Anna: Let's face it, of course it is always a little embarrassing. Imagine being a little naked in a man's arms when you have no wish to be naked in his arms... well, maybe if you were alone together in a quiet corner somewhere. But not in front of a

crew of technicians! So yes, embarrassing, difficult, clinical, very hard work. And it is a job, after all. You try to do your job the best you can. To forget the camera and yet still remember your best angle while the co-star is thinking of his best angles as well. The first half-hour is awful; never nice showing your naked body to a lot of people you don't know. So I send everyone out and keep just a minimum crew. Cinema X: A French custom? Anna: Yes, in France we keep the cameraman, the man for the lights, the sound-recorders and the

director who does the clap (the clapper-board) himself. On my last French film, « The Young Couple », we had no sound-men for the bed scenes. Was very funny, the director, René Fairville, kept giving Alain Libolt and me orders. « Lower Alain », he would shout. « Higher, Anna, higher... » We laughed so much we killed all feelings of romance. It was good though.

Cinema X: And in London?

Anna: I have just one love-scene with Robin Hawdon in « Zeta One » and found it very upsetting. I

Cards », « Rapture ») has been my most rewarding experience in films. He's fantastic. Very European. Not English at all. A citizen of the world; the kind of people I like best. They do not « belong », you know. I hate people who « belong »... to clubs, countries, fashions...

Cinema X: Tell us about your role in « The Bridge At Remagen »?

Anna: It is small, but the only female part because this is a masculine film about war. She is a victim of the war, married to a German, but still considered

Anna: What does « qualms » mean?

Cinema X: And we've been communicating so well... Worries, doubts.

Anna: Oh non, non, non. That did not worry me. I do not like women. I love men, you know. So it was painful. Except Essy Persson and I, we did not do much. The soundtrack, the readings from the Violette Leduc novel, is sexier than what you see. But being naked next to each other and pretending we were doing something awful! We giggled for the first two days. After a week, we were sick of it. Essy loves men, too! Oh, we cried, if only we could have a healthy male in our arms instead of each other. I tell you, it is awful to touch a woman's skin; I just have no Lesbian tendencies at all, I suppose.

Cinema X: Have you a personal favourite among your films?

Anna: Two in particular.

« Berenice », from the French play by Racine; too avant-garde when it was first released, but now Paramount want to release it. And « The Young Couple » also bought by the Americans. I have a lot of objections about the story but I know it will be considered a good film. And then, « The Bridge At Remagen ».

Cinema X: Not « Benjamin »?

Anna: That's funny... I made that nearly two years ago. I had only main roles before it, and main parts after it, and yet that is the film everyone remembers... because it won a world-wide release.

Cinema X: And because you kept falling out of your dress?

Was that, as it seemed, purely accidental?

Anna: Yes. First of all they made the dress far too tight. So suddenly when I am running to the camera, the dress starts going down and my bosoms start rising up. So I said: « This dress must be corrected for tomorrow ». But director Michel Devill said no. « Leave it. It is very funny like that ». Happened again when I got into the bath with Pierre Clementi. I did 15 takes in which I was very careful to control the dress. Then they used the one take where my arms were somewhere else and I could not hold it up. So everyone thinks I strip happily all the time.



asked, as usual, if we could have a reduced crew. But there seemed to be more technicians than ever on the set. « My goodness », I said. « If this is a minimum crew how do you find room for the maximum? » But I do not like to be fussy... to act like a big star because, well, I am not a big star. Just an actress beginning to make it. So I said: OK.

Cinema X: And Prague?

Anna: John Guillermin, the director of « The Bridge At Remagen », would not have any unnecessary people on his set. That was very nice; we were like a small committee. The few who remained were so busy they did not even look at my body. I think that working with Guillermin (director of « The Blue Max », « A New Face in Hell », « House of

an alien when he is killed and so put into prison. She survives there. Like some animal. Barely talking. George Segal finds her and she sells herself to him for a packet of cigarettes.

Cinema X: Just cigarettes; not for food or anything?

Anna: Cigarettes in particular. But, yes, she wants food as well.

Cinema X: That sounds better...

Anna: I take my blouse off and I am naked underneath. While he is still fully dressed and it is harder to act that way than when both of you are supposedly naked. Finally the couple have a sort of relationship. Fairly pathetic.

Cinema X: We have been discussing love scenes with men. What about your Lesbian film, « Therese and Isabelle ». Did you have qualms about love-scenes with a woman?

AFTER LOVE

Social Documentary

A Boston Cinematografica
S.p.A. Film
Directed by Michel B. Sanders
Produced by Cetelci S.A.

Cast:
Nathalie Nesle
William Hawks



This is basically the love story of an artist and his model. The narration is free-thinking and unprejudiced and delves into all the consequences of a

human relationship. The ending of the film, however is a surprising, puzzling shock; a corpse gets up and walks away! Ursula is the model and she

AFTER LOVE



is beaten to a savage death by her rival Uta. A long slow shot of the body lying forlornly on a deserted beach drives home the sudden and startling « waking » of Ursula. She stands up and then wipes off the painted

wounds. The director thinks that this disconcerting move brings the film back to reality and shows the grotesque danger of a story that is obviously false but could so easily be reality.

He says « We have been joking, this story has never taken place, but beware, it might happen ». A documentary based on a fictitious story is quite a change!

THE PLOT

Drama

A co-production of Chara Films International and Banco Film (Rome) and Glori Art (Buenos Aires)
Produced by Oscar Brazzi and Directed by Edward Ross

Cast:
Adrienne La Russa
Nino Castelnuovo
Alberto De Mendoza
Idelma Carlo
Rossano Brazzi
Paola Pitagora.



Above Idelma Carlo. On the opposite page the same young actress with Alberto de Mendoza and, in the last photograph, Mimmo Castelnuovo and Adrienne La Russa.

How strong can hatred and revenge be within a family — and just how far will people go in order to save their faces?

The answer is quite horrific when related to just one very wealthy Italian family. Licia, the youngest daughter of a powerful industrialist, Brignoli, is involved in a blackmail scandal.

In an effort to hush up the affair, her father has her admitted to a nursing home, and securely locked up: once there, she can do no more harm.

This experience has an alarming effect on Licia, and when she is eventually released, she has just one wish — to revenge herself on all those who led to her imprisonment. Her father is not the only victim of her hate, but her sister and the boy Licia loved, and who pretended to love her in order to involve her in the original blackmail plot.

Coldly, lucidly, Licia plans the boy's death in such a way that her father is suspected. All goes according to plan, and her father falls under her power.

Licia turns on her sister and seduces her brother-in-law, Giovanna finds that suicide only can bring her relief.

Licia is by now in charge of all the family's affairs and her father, by now practically destroyed, continues to live with her — victim and executioner together. The two lead an existence sadder and more squalid than any death.



THE BIG BOUNCE

Drama

A Greenway Production
for Warner-Pathe release
Script: Robert Dozier,
from Elmore Leonard's novel.
Camera: Howard R. Schwartz
Producer: William Dozier
Director: Alex March

Cast:
Jack Rayan: Ryan O'Neal
Nancy Barker: Leigh Taylor-Young
Sam: Van Heflin
Joanne: Lee Grant
Ray Ritchie: James Daley
Bob Rogers: Robert Webber



In its struggle to catch up with permissive Europe, Hollywood is suffering from growing pains. Attempting too much, too soon. Where art collapses, however, the box-office dollar seems unimpaired...

This contemporary drama, for example, is in considerably bad odour with most Hollywood folk. (All except those conting the record cash returns). Trade Press critic John Mahoney calls it « foul of mouth, nasty in deed, fungussed in cynicism... (an) excremental script... as repellent a film as one need ever encounter ». No doubt then, the *Bounce* will not be so big (originally 102 minutes) once it reaches British screens.

A man picking up the critical brickabats and laughing all the way downtown to the bank with the green-dollar bouquets is

producer William Dozier. TV laid one golden egg for him via his camp *Batman* series. Hence his swift return to the TV folk for the stars of his off-beat generation gap (not to say, sheer chasm) thriller. He went to *Peyton Place* in fact, signing up the married acting team of Ryan O'Neal (alias that Place's Rodney Harrington) and Leigh Taylor-Young, who replaced Mia Farrow in the sin-series.

An adroit move by Dozier. The couple are young and talented and with a great mod, following around the globe. Leggy Leigh who shows more than mere limbs in the film's nude swimming scene, plus many spirited bed tussles with her husband has already been seen and thoroughly enjoyed in *I Love You, Alice B. Toklas* with Peter Sellers. O'Neal is newer

to films, recently he's been in Europe running countless marathons in London and Rome for Michael Winner's Olympic drama *The Games*. Leigh is rising faster in the solo stakes highly nude again in Lewis Gilbert's film of *The Adventurers* by Harold Robbins, and currently shooting *The Buttercup Chain* in Britain. This then is their first (perhaps final) big screen teaming. And they come on strong like junior-league Burtons. Certainly their dialogue is as bold if not more so as the Burtons thundered and parried with in *Who's Afraid Of Virginia Woolf*. Their script is peppered with this sort of dialogue.

« You look like the mouse that got swallowed by the pussy ».
« Two's company but four's a gang bang ».
« I know this son of a bitch. He carries a knife as long



as your... well maybe longer than your..."

Enough to shock even **Peyton Place** residents!

In the action, O'Neal proves to be a selfless husband allowing Leigh to take the cream of the film as the girl most likely to win an Oscar as Bitch of the Year. Her Nancy is an all-American tweenage monster. She « sold it to all the guys in the neighbourhood at 14" and these days she gathers her kicks in matters of mayhem.

Nancy works on a cucumber farm where Jack is employed; he's a Vietnam veteran wandering the country in preference to returning to his bus-driver's job. He soon loses his new farm job, however, in a vicious fist and baseball-stick fight and sticks around as handyman for the local justice of the peace (Van Heflin)... and paramour for Nancy.

Theirs indeed, is a consummation devoutly to be wished... and is staged at her insistence on a cold gravestone!

Soon her kinkiness turns to sheer horror... as she runs some people over a cliff while stealing a payroll... kills one Mexican by mistake (she thought he was Jack)... kicks the dead corpse... incites fights all over the place... breaks up her sugardaddy's home... And surprise, surprise, she gets away with everything.

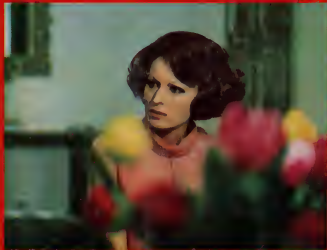
THEOREM

Psychological

Distribution by Eagle Films Ltd.
Written and Directed by
Pier Paolo Pasolini
Aetos Films Production

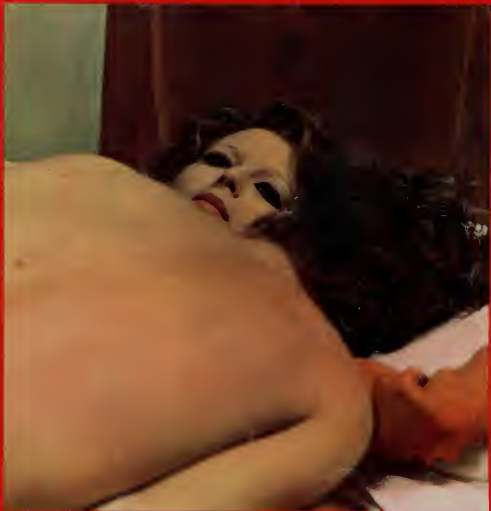
Terence Stamp: The Visitor
Silvana Mangano: The Mother
Massimo Girotti: The Father
Anne Wiazemsky: The Daughter

Andre Jose Cruz: The Son
Laura Betti: The Maid
Ninetto Davoli: The Postman
Carlo de Meo: A Boy



« Pasolini has entered his film Theorem in the Venice Film Festival ».
« Pasolini has withdrawn his film Theorem from the Venice Film Festival ».
« Pasolini brought his film to Venice, but showed it to an anti-Festival audience ».
« Theorem will be awarded the Gold Lion but Pasolini will not be present ».
« The students invited Pasolini to a debate and reduced him to tears with their booing and hissing ».
« Theorem was shown, collecting bucs and cheers and gaining Laura Betti the Best Actress award ».
These were the contradictory headlines in the newspapers, praising and cursing the famous writer-director. Pasolini, a comedian to his fingertips, is revelling in the situation. His film is a monument to symbolist expression. Into the midst of a rich Lombardy family falls a mysterious, incredibly beautiful youth. The family falls to his fascination, becoming metamorphosed under his influence.
As the beautiful boy confronts each member of the family, that person's true character is revealed and presented in an alarming new light. The film is disturbing and upsetting. Suddenly, the boy with the face of an angel, leaves: vanishing as mysteriously as he came. The family are lost. They don't know which way to turn and their reactions are variously amazing. The father gives his factory to the workers and strips himself naked in Milan's railway station. The mother won't rest until she has found the lost

boy and leaps into bed with several men in her search. The son throws himself into a mad and mystifying scene. The daughter has a nervous break-down. The maid is prey to a fanatical mysticism that enables her to perform miracles. Although Laura Betti got the Best Actress award, Silvana Mangano's wonderful acting makes the film truly remarkable.



I, A WOMAN II

Romance

Presented by
Novaris Film Studio
Produced by
Peer Guldbrandsen
Adapted from Siv Holm's
novel of the same name

Cast:
Glo Petre: Siv
Lars Lunoe: Hans Henrik Holm
Hjordis Pettersen: Mrs. Holm
Bertel Lauring: Mr. Svendsen
Klaus Pagh: Leo, Hospital surgeon



Comparisons can't be helped — when a film as hot as I, A Woman 1 is produced, it is difficult to imagine what can be said in a sequel — or if they succeed in saying it, whether it was worth saying. There's no doubt about it. I, A Woman 11 is a bit more sensual, a bit more shocking. Siv, who swore she would never marry, and who wanted to be loved and desired by all men, has married. Why did she marry? Has she changed, or is she still the same sex-hungry woman? Even she doesn't know — but at any rate this is a new experience for her. How new, she is soon to find out for herself. Her husband, Hans Henrik Holm, an antique dealer, is a handsome, cultivated and rich man who is very much aware of himself. The house in which they live is dark and dreary, and Siv feels closed in and insecure. Her husband treats her like a valuable piece of art, to be

displayed and shown-off at every possible opportunity. This display takes the form of nude photographs which Holm takes himself, and hands round to select customers. Siv doesn't know about this part, but she soon discovers how kinky her husband is. He sees all this as art — not pornography — he is above that sort of thing. In fact he considers himself to be above most things and most people. One evening Holm brings one of his best customers home to dinner. He is immediately attracted to Siv, who, much to her horror, realizes that her husband enjoys seeing their guest taking liberties with her. She tries to fight him off, and at the same time she becomes emotionally upset over the bizarre situation. She becomes her old self again — the Siv of I, A Woman 1 and from this moment her marriage is on the rocks. They continue living together, but

their conjugal life is over. She takes a job as a nurse in a hospital and takes up where she left off with her former lover, a young doctor. She has no guilty conscience about this, and enjoys every minute of her erotic adventures, while her husband sinks deeper into perversity. A young girl who has attempted suicide is brought into the hospital, and Siv realizes that she is looking at her husband's first wife — a young girl who was driven into prostitution by Holm's treatment of her. Siv now has nothing but loathing for her husband and leaves him. She is free again — much to the pleasure of all men.



THE LEGEND OF LYLAH CLARE

Biography

An Associates and
Aldrich Company Production
Presented by
Metro-Goldwyn-Mayer
Produced and directed by
Robert Aldrich

Cast:
Lylah Clare and
Elsa Brinkmann:
Kim Novak
Lewis Zarkan: Peter Finch
Barney Sheean: Ernest Borgnine

Rossella: Rossella Falk
Paolo: Gabriele Tinti
Countess Bozo Bedoni:
Valentina Cortese
Molly Luther: Coral Browne
Becky Langner: Jean Carroll



With masochistic regularity, Hollywood loves to turn the cameras on itself every two years or so. To reveal, with as much honesty as the industry will allow — there's such a thing as being overly-masochistic — the dirt behind the glitter, the

heartache behind the glamour, the terror beneath the make-up, the plain, ordinary old-fashioned dust under the Oscar... Recently we've had *The Oscar* itself, *The Carpetbaggers* and the dismal Jean Harlow flops. There is, it seems, plenty more where they came from... Producer-director Robert Aldrich has done it all before. More realistically than Hollywood could actually bear, in the ferocious drama, *The Big Knife*. Even his celebrated *Whatever Happened To Baby Jane?* lifted the dust-sheets of fallen idols to discover skeletons in the cupboard, and rats in the soup-dish. Now, the rotund Robert has molded the gist of these two together, and jousts with Hollywood past and present in this comeback picture of the still-as-gorgeous Kim Novak. With a spotlight as naked as his star, Aldrich lets swipe with a few home-truths — if your home is in Beverly Hills — using the film-within-a-film technique. **The Legened of Lylah Clare**, in fact, is a film about a film called *The Legend of Lylah Clare* — which upon reflection makes sense. It is also quite a foretaste of Aldrich's latest completed headline-maker, *The Killing of Sister George*, via some overt Lesbian sequences between Kim and the Italian stage star, Rossella Falk.

Lylah Clare was the star of yesteryear; a glamour queen of the first magnitude. When she died, violently and tragically young, the career of her director-mentor-husband, Lewis Zarkan, died with her. Until Elsa Brinkmann appears on *Sunset* and *Vine*..

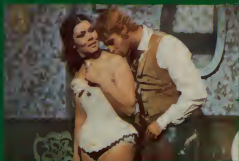


Elsa is a hopeful young actress, and a Lylah look-alike. Just the girl for a film about the legendary Lylah. Just the girl, in fact to arouse Zarkan out of his retirement and into her bed. The biographical project is set up. And Elsa's fate is sealed. But completely. Lightning, it seems, can strike twice in Los Angeles. Elsa meets Lylah's cohorts, friends and enemies alike, and gradually becomes Lylah off-set as well as on, vulnerable to the same disasters that overcame the lovely Lylah... A killer who struck heavily in the past, strikes again. And passions that are usually shot by the camera — love, malice, jealousy — are aroused at every corner... Having suffered enough disaster in her own personal life, Kim Novak finally returned to the screen to accept the challenge of the dual-role of Lylah and Elsa — in her first film since **The Adventures of Moll Flanders** and the collapse of her marriage to her then co-star Richard Johnson nearly three years ago.

Fortunately, we do not have to wait so long for Kim again. She has just finished an uproarious robbery-comedy, **The Great Bank Robbery**, in which, to use the vernacular, she strips off very prettily yet again.



TODAY IT'S ME, TOMORROW YOU



RELEASED
FOR THE
NEXT ISSUE
THE PHOENIX



From the novel by
Albertine Sarrazin
Produced by Pierre Braunberger
and Nat Wachsberger
Directed by
Guy Casaril

Cast:
Horst Bucholz
Marlene Joubert
Magali Noel
Claudio Gora
Georges Geret

Kate O'Mara in
"Desperados"



Kim



erlook

